

FASHIONS OF EVERY PERIOD TO SUIT ALL TASTES

With a Few Essentials in Mind Feminine Fancy May This Fall Indulge Its Whims Unrestrictedly

By ELEANOR HOYT BRAINER.

DO you lean toward Renaissance, Louis XIV., Louis XVI., Revolutionary, Consular, Restoration? Would you prefer to pose as Watteau shepherdess or Cosack? Have you a penchant for crinolines or for Turkish trousers? There's really nothing to prevent your indulging any such whim this fall, so long as you remember to keep your shoulders slim and your skirt hems ample. Prodigality in bodice material and scantiness in skirt material are the two thou shalt nots of the season's modes. Aside from these restrictions one may go as far as she pleases in almost any direction and will probably find herself in line with ideas promulgated by some one of the French fashion makers.

Just as the milliners must have said "high crowns" and then devoted themselves to demonstrating how unlike each other hats with that no limitation could be made, so the dressmakers must have said "slim shoulders and full skirts"; and then whirled off, each one at her own particular tangent.

Certain modes have been so quickly picked up and popularized by the manufacturers of cheap suits, frocks, etc., that one is likely to overlook this element of infinite variety, unless she studies carefully the groups of models turned out by the authoritative French houses. Such a study is a nice prologue to the choosing of a winter wardrobe. One may not want an exact copy of any one of the imported models, may not be able to have it even if she wants it, but the survey will be illuminating and will encourage the cult of individuality rather than adoption of the mass most generally exploited.

If you know what is becoming to you, madam, there is no reason this season why you should not wear it. Even if you abhor the short, full skirts and yearn for long, clinging lines—well, Callot has her usual picture gowns this year, and Worth, though smiling at hoops and bouffes, still has his models of dignity and quiet charm.

If you don't want to pinch in your waist line you can expand in the best of company. If flaring fulness offends your taste your full skirt can fall straight. You may bustle or pannier or go smooth hipped. You may have your sleeve puff at top or middle or bottom. Your high collar may cling or flare. Your bodice may fasten down the back or down the front.

You may wear narrow girde, wide girde or no girde at all. Your afternoon frock may be of velvet and fur or of chiffon and lace. You may top your head by a ridiculous hat or by an extravagantly large hat.

And all this tends to make the new season's clothes interesting. Probably we shall settle down later to a few adaptable costume motifs and ring our changes upon them, but certainly the designers have offered ample variety from which to choose.

The models with exaggeratedly long waist and deeply pointed bodice are among the extreme things that the season has brought forth. They have been foreshadowed by models of the past two seasons, but now we have them in their radical form, and oddly enough, along with the curved in waist line and deep bodice point come other deep pointed bodices with straight lines—the Italian bodice of old days, long, plain, curving but slightly at the waist.

Both types of bodice are wedded to full skirts that flare out frivolously below the severe confining lines of the bodice, and most of the experiments along these lines have been made in evening frocks.

There is Worth's frock of satin and tulle with its long, narrow bodice point, its hooped panner skirt effect, its fluttering velvet bow. A most frivolous creation this for the house of Worth, that purveyor to conservatives and particularly to English fashionables, but one of the most charming of the new season's hooped models.

There are plenty of skirts stiffened in one way or another, and where the skirts are not stiffened in any

way perhaps they have hooped or corded petticoats to extend their fullness. Worth makes a most delectable petticoat for wear with some of his wide skirted frocks, a petticoat held out on sides and back by row above row of supple boning, but quite flat and soft across the front.

Almost all of the French houses show petticoats stiffened in one way or another, and often most elaborate in detail and exquisite in material. These full flowing frock skirts, particularly those with irregular bottom lines, have a way of revealing whatever there may be of petticoat or anatomy to reckon with below the knee, and so petticoat daintiness is not likely to go unobserved.

Probably the inevitableness of the revelations was what prompted Callot to put emphasis upon trouser effects and led Cheruit to experiment along the same lines. We have had trousers before, Turkish trousers, pantaloons. Very few women wore either, but these new bifurcations are rather more attractive than the earlier versions, and it may be that they will find a degree of acceptance among women to whom Callot spells fashion law and gospel. Boue Seurs too have shown a number of models in which full trousers or wide, straight trousers replace petticoats and are more or less in evidence.

All of this has to do with the extremes of dress and only the exceptional woman will take a personal interest in the trousered models, yet at a popular restaurant the other afternoon a woman particularly well dressed, exceedingly chic in a very quiet way, wore a rather severely tailored frock of midnight blue serge, whose full skirt, as the wearer moved toward her table, swung away a little in front to show a mere glimpse of wide black satin trousers.

We've wandered far from our long waisted bodices, though a full skirt length in these days of short skirts can hardly be considered far. To come back to the waist line, the three frocks sketched for our central picture illustrate fairly well the possibilities in the long waisted bodices with more or less curve. Worth's sharply pointed bodice and hooped skirt has already had its word of praise, but the two other frocks, radically from the Worth model in that they show far less curve, have more of the casque line.

The black frock with its jet bodice and skirt panels and its flaring tulle bouffes at the skirt sides is very effective and more wearable than either of the other long bodiced models. Black, which has lost its recent overwhelming popularity for day wear, is still tremendously chic for evening frocks and jet has come into vogue with a rush. Black tulle and jet are a combination most favored, but occasionally, especially in Worth's collection, one finds a lovely evening gown of black velvet with a negligible bodice top of flesh color tulle and black tulle or jeweled net.

The modish evening frock still makes small pretence at covering above the bust line, sleeves, if they exist at all, which is not likely, are mere wisps of tulle or strands of jet or crystal. Jenny used a little kimono frill, like an abbreviated sleeve cap, on some of her evening bodices, and an occasional evening gown shows a tiny puff below a dropped shoulder line or a close fitting short little sleeve finished with frills; but the majority of the evening bodices are sleeveless. One must not forget, however, to mention in this connection the floating scarfs or draperies of tulle that so often fall from the shoulders of evening bodices and partly veil the arms. Artistically disposed, these floating draperies are graceful and charming, particularly in black tulle.

Jew ornaments are used not only upon black but for the trimming of colored stuffs, and paillettes of various kinds are popular, as are beaded trimmings. Brocades into which metallic threads enter are increasingly in demand, and with these metallic brocades, metallic

laces, metallic embroideries, paillettes, have triumphed. Such a group of afternoon and evening coats no house

offer opportunity for luxurious display that in careless hands might well degenerate into barbarous richness. Even skilled hands sometimes fail to draw the line accurately. Callot Seurs, for instance, have not in all their models shown a desirable restraint. Artists as they are, they select dom make an unbecoming thing, but in their collection this fall are several numbers that seem overdecorous, over-trimmed, rather too barbaric for gentlemen's use.

It is in their coats that Callot Seurs

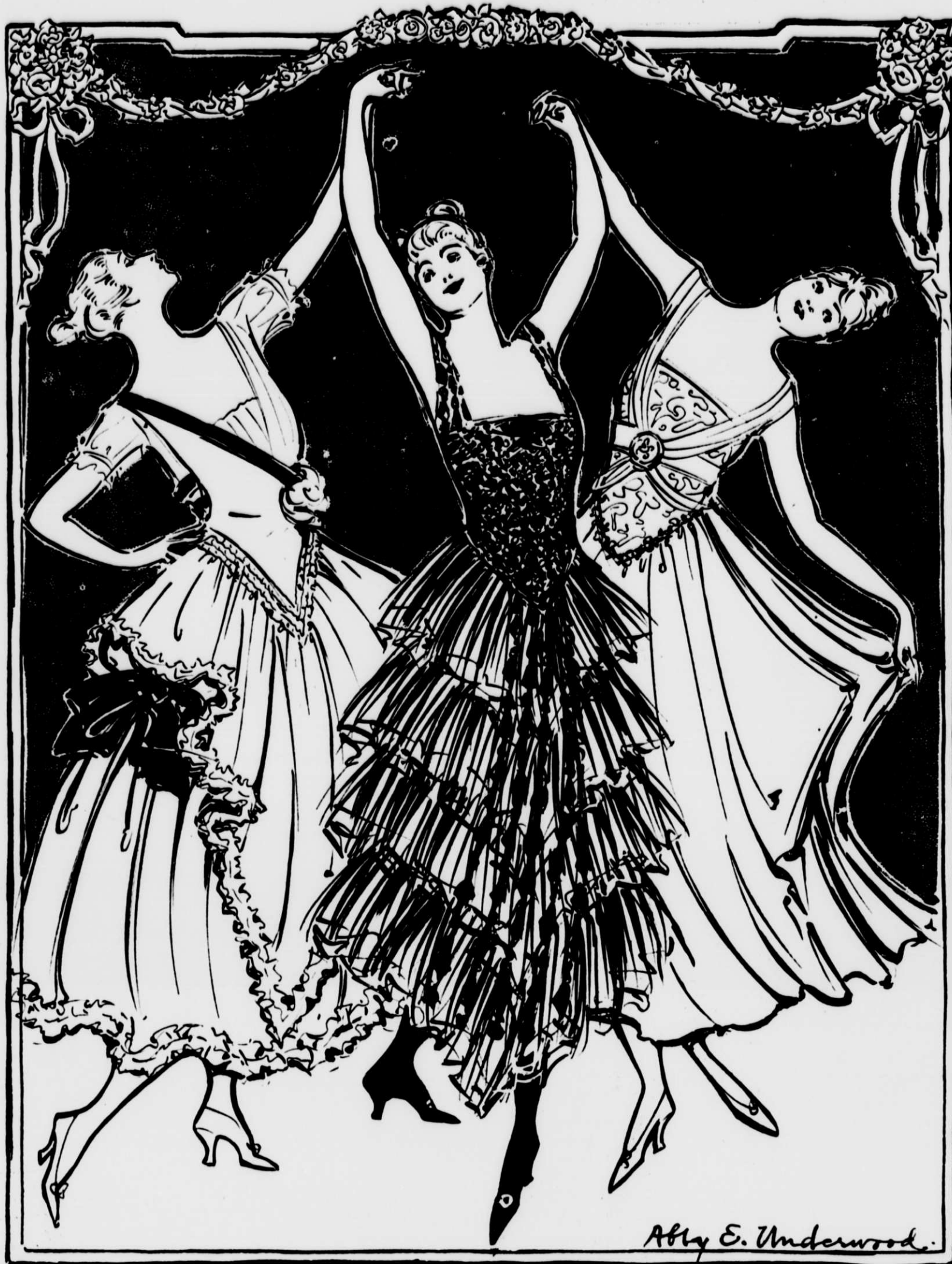
and practically hiding the chin are put on some of the frocks as well as on the coats and are made of silk, lace, organza, tulle or velvet, but the idea is not likely to find ready acceptance in connection with bodices.

Afternoon coats have become so luxurious that they may well do duty as evening coats, and many a woman will save her conscience with this thought when she pays an extravagant price for one of the models in which velvet and fur are so reckless and lavishly used.

If one wants a coat distinctively for evening, one is likely to buy very much the same sort of thing, only in lighter color—in geranium red or coral or rose or turquoise or coq de roche or emerald or other vivid hue. There may be some heavy gold or silver lace on the evening coat too, or some bold metallic embroidery, but chiefly the beauty is a matter of velvet and fur when it is not a matter of fur alone.

Less costly evening coats are made in cotton velvets, and some of these coats fur trimmed in effective though inexpensive peltry are very attractive, though of course they will not stand comparison with the richer garments. A silk corduroy known as "waterfall" is another excellent evening coat material, light in weight yet rich in appearance and offered in a line of beautiful colors.

The statement made above, that



A blue satin gown with black velvet, one of black tulle and jet and one of pink silk and lace, all with very long waists.

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Even Trouser Effects Are Accepted, but the Bifurcations Are More Attractive Than Their Predecessors

and frocks. Many of them are lovely and some of them are brightened by deftly applied touches of color, a gay lining or facing for the flaring skirt, for the coat lining, for the waistcoat that is merely glimpsed between the opened but not separated bodice fronts. Sometimes the brightening is done with a gleam of metal rather than of color.

A delightful black velvet frock pictured in one of our small sketches illustrates this point, having its princess front outlined from sleeve almost to hem by narrow bands of gold head embroidery, each band ending in a big tassel above the hem. This model has many of the newest features, yet manages to look conservative. The adapted princess lines, which seem to gain rapidly in favor, are there. So the back opening of the bodice and the yoke and high collar of white satin cut in one, flaring at top and giving a straight line from shoulder point to shoulder point, are distinctly of the moment.

The deep purple velvet frock of another illustration also has its bit of relieving gold, a line of gold satin at the skirt bottom and a glint of it at the wrists. This purple velvet is oddly but effectively combined with dark blue faille and has the pipe

organ or cartridge belt arrangement of skirt fulness about the hips at the sides and back.

Collars, even on daytime frocks, are not all high, although a careless survey of the new models might leave one with that impression. There are many neck arrangements high at back and sides, but cut away in front, and here and there, though rarely, a good looking model even discloses the nape of the neck.

A black taffeta faille from a famous house is one of these exceptions, the neck in front being finished in the straight line from shoulder to shoulder, just a trifle below the base of the throat. This line is softened by a narrow band of fur, and in the back a flowing collar of sheer white organza bordered cleverly in narrow gold and green braid rolls away from the low cut neck line. There are more touches of gold and green braid on the plain lace front, and this bodice is smartly girdled, the bottom proper running down well on the hips and rounding down still further in front, while this long waisted line is broken by a soft silk scarf brought around snugly from the back and knotting at a high waist line in front.

Contrasting colored centre of a white

terial is thus or thick. Where the privacy of an inner lace or net such curtain is needed there should be two sets of brackets and at least two, sometimes three, sets of rods. Where the outer draperies and the valances are of a figured material a charming effect may be obtained by having the sash curtains of net or thin muslin with a border in corresponding colors. Another combination that is popular shows such curtains of thin muslin with small colored figures harmonizing with the border of the outer draperies.

For the living room, library and dining room a more formal treatment is desirable. Though the outer draperies in all these rooms may extend to the floor, sill length or four inches below is more popular. This not only allows of the drapery being gracefully hoisted aside, but it is much more hygienic.

In selecting curtains for these rooms there is a wealth of new and beautiful fabrics, all equally suitable. So it becomes a question of color and expense. But whether the inexpensive mercerized or linenized fabrics are selected or some of the more beautiful. Daintily brocaded, some become madras or the colored aprons and armures, care should be taken to have them sun fast. It is possible to protect a curtain against sun, so that a color that is not sun fast might not be forbidden, but sunlight and usually the sun is supposed to enter by way of a window and is absolutely essential that draperies shall be sun fast. When this is not the case it makes no difference how much money or care has been spent in the selection and treatment, a few weeks will destroy it all. Nothing so much detracts from the fair appearance of a room as spotted or badly aged looking window draperies.

At present window draperies may either be draped, festooned or hung straight. It all depends on the type of the room to be treated. This freedom of hanging together with the profuse amount of color forms the chief contrast between window draperies of this season and the past.

In all the new fabrics intended for window draperies, excepting the hand-made lace curtains, there is at least a touch of color. Many of these fabrics, expensive and inexpensive, have elaborate all-over patterns in several colors. When using such materials care should be taken to select that which matches or harmonizes with the walls of the room. It is also well to remember the use of the room, whether it is a library, bedroom or dining room; also the location of the room. North and east rooms require warm colors to keep them cheerful, while those with a southern or a western exposure need cooler tones.

For rooms of ordinary size simplicity is the safe rule to be observed. Where a room is not only wide but long, with high ceiling, the festoon manner of fastening back the overdraperies can be made very effective. In smaller apartments the effect gives the impression of "finessness," which is the opposite of the note of restfulness that should be aimed for.

At present cotenore to match the wall papers are very much used in bedrooms. The same cotenore being used for bedspreads, chair cushions and even for covers and mats for the dressing table and reading stand. Such curtains should hang to the sill or not more than four inches below. Other bright colored materials suited to bedroom windows are of cotton or linen with colored borders and a

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Purple velvet over blue silk and black velvet with gold bead bands.

PICKING THE RIGHT COLOR

THE becomingness of new colors is one of the chief worries of women who prefer to buy materials rather than ready-to-wear frocks and suits. It makes no difference how becoming the style; if the color is unbecoming the wearer usually finds it impossible to feel thoroughly comfortable in the dress.

One of the easiest and most satisfactory ways of settling this question of becomingness is by using tissue paper. This paper can be had at a very slight cost and in practically every shade in any stationery shop, or any shop where supplies for fancy work are sold. A single sheet of each shade is ample. Stand in a strong light before a truth telling mirror and with your shoulders bare crush the paper up around your neck. Try each shade, one at a time. Then try them together. It will be found that some colors, though unbecoming when alone, are quite the reverse when used in certain combinations.

Some colors intensify the color of your eyes and enhance the gloss of your hair. While others will make your eyes look washed out and your hair rusty. Sometimes this effect may be lessened to become almost unperceivable by the use of white next the face. Make the test before discarding a favored color by crushing a sheet of white paper about your neck and draping the dastred color about your shoulders.

Again, some colors can be worn over the face when under the face they are decidedly unbecoming. This is often true of various shades of rose, the browns and the more delicate shades of green. A woman who would look ghastly with unrelieved green about her throat can often wear a green hat with a black facing or a black or white hat with green trimmings with the best results. Several shades of rose worn under the face bring out all the telltale wrinkles and lines, while if placed over the face it gives a becoming glow.

When using tissue paper for finding becoming colors be sure to match the color when buying dress materials. If buying personally take a scrap of the paper with you. If ordering enclose a piece large enough so that the person who fills your order cannot make a mistake. In both cases keep a part of the paper, not only to make sure of the match but for future reference.

What is becoming one season is not always so the next. One of the commonest mistakes made by women is fancying that a color once becoming is always so. Age, illness, the addition of a half score or more pounds of flesh, as well as the loss of it, all tend to change our appearance. Hence the becoming colors. The woman who aims to be well dressed does well to study herself and the becomingness of colors.



Two black-silk frocks.